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THE FRANCO-BRITISH EXHIBITION OF TAPESTRIES IN THE VICTORIA AND ALBERT MUSEUM 1921

PRICE SEVENPENCE NET

No. 218. Tapestry. The Adoration of the Magi.
Frontispiece.

The Cathedral of Rheims.

VICTORIA AND ALBERT MUSEUM

THE FRANCO-BRITISH EXHIBITION OF TEXTILES

1921

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THE FRANCO-BRITISH EXHIBITION OF TEXTILES, 1921.

THE project of which the present exhibition is the outcome had its origin in almost the darkest times of the war. Even in 1916 there were those in France, not to speak of England, who discerned far away the glimmerings which foretold the brighter days to come, and felt that the close union fostered by the war could not be allowed to lapse with the advent of peace. Of the many forms in which this feeling was destined to find expression, none more graceful and appropriate could be devised than that of a united exhibition of some of the great works of art possessed by the two countries.

From the time of its first inception the scheme has been held steadily in view. Since the advent of peace French and British Committees have been appointed and the plan has been pressed forward both in Paris and London. Its happy realisation must be held to be due entirely to the generosity of the French Government, supported by the goodwill and enthusiasm of the members of the French Committee and of all the distinguished

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officials concerned. The untiring labours of M. Saville Seligman, the Commissaire général appointed by the French Government, have been indispensable to success from the beginning.

The exhibition speaks for itself. The vast treasure-house of the Mobilier National has been largely drawn upon. Under the supervision of M. Dumonthier, its distinguished administrator, assisted by members of his staff, the North Court of the Museum has been transformed into a Salon d'Honneur by means of a remarkable series of Gobelins tapestries and Savonnerie carpets from the collection under his charge. Other valuable loans from well-known French Collections occupy the South Court adjoining. The loans obtained in England occupy a much smaller space, but efforts have not been spared to make this section worthy of the remarkable collection sent from France.

HIS MAJESTY THE KING has graciously lent a Flemish tapestry panel of the 16th century.

SALON D'HONNEUR—NORTH COURT.

TAPESTRIES.

"LES SUJETS DE LA FABLE." Adapted from designs usually attributed to Giulio Romano and Raphael. Woven by Jean le Febvre (1662–1700) and Jean Jans fils (1668–1723). Gobelins; woven between 1693 and 1705. From a set of eight pieces.

1. "UNE MUSIQUE OU JOUEURS D'INSTRUMENTS, DE LA DROITE."
2. "UNE DANSE DE BERGERS ET DE BERGERES, DE LA DROITE." By le Febvre.
3. "UNE DANSE DES NYMPHES, DE LA GAUCHE." By Jans. (PLATE II).
4. "UNE MUSIQUE OU JOUEURS D'INSTRUMENTS, DE LA GAUCHE." By Jans.

THE OLD TESTAMENT. After designs by Antoine and Charles Coypel. Woven by Jean Jans fils (1668–1723) and Jean le Febvre fils (1699–1736). Gobelins; woven between 1715 and 1731. From a set of eight pieces.

5. THE SACRIFICE OF JEPHTHAH'S DAUGHTER. By Jans.
6. THE FAINTING OF ESTHER. By Jans.
7. SUSANNA AND THE ELDERS ("LA CHASTE SUSANNE"). By Jans.
8. JOSEPH REVEALING HIMSELF TO HIS BROTHERS. By le Febvre.

THE ILIAD. After designs by Antoine and Charles Coypel and Charles Hérault. Woven by Jean Jans fils

(1668–1723), Jean le Febvre fils (1699–1736) and Audran. Gobelins; woven between 1722 and 1733. From a set of five pieces.

9. DIDO AND AENEAS. By Jans.
10. THE WRATH OF ACHILLES. By Jans.
11. THE SACRIFICE OF IPHIGENIA. By Audran; 1733.

"LA GALERIE DE SAINT CLOUD." After designs by Pierre Mignard (1610–1695). Woven by Jean Jans fils (1668–1723). Gobelins; woven between 1686 and 1691. From a set of six pieces.

12. SUMMER (SACRIFICE IN HONOUR OF CERES). By Jans.
13. AUTUMN (TRIUMPH OF BACCHUS AND ARIADNE). By Jans.
14. WINTER (CYBELE, SATURN AND VULCAN). By Jans.
15. PARNASSUS (APOLLO AND THE MUSES). By Jans.

"ENTRE-FENÊTRES DES TERMES." After designs by Charles Le Brun, first Director of the Gobelins (*d.* 1690). Woven by the De Lacroix, père et fils, and by J. Souët (or *Sovet*). From three different sets: Nos. 16 and 17 from the fifth set, woven between 1729 and 1732; 18 from the first set, woven between 1704 and 1708; 19 from the third set, woven between 1704 and 1711.

16. TERME SIMPLE. Signed "Lacroix" (fils).
17. TERME SIMPLE. Signed "Lacroix" (fils).
18. TERME DOUBLE. Signed "D. Lacroix, P" (père).
19. TERME DOUBLE. Signed "I. Sovet."

CARPETS. 20–26. Seven carpets woven at the Savonnerie factory in the time of Louis XIV.

SOUTH COURT.

TAPESTRIES.

27. "LE REPAS DE SCIPION." Brussels; 17th century. By Henri Reydams. (PLATE IV.) *M. Jumelle.*

28. A SCHOOL FOR BOYS AND GIRLS. Flemish; 17th century, from a 16th century cartoon. *M. Perdreau.*

29. THE ANNUNCIATION, the Nativity, and the Adoration of the Magi. Flemish; first half of the 16th century. *M. Demotte*

30. THE RESURRECTION; Christ appearing to his disciples; The Ascension and the Trinity. Flemish; first half of the 16th century. *M. Demotte.*

31. THE CREATION of animals, birds, and of man. On the right, the Trinity; on the left, Adam and Eve in the Garden. Jeremiah, St. Peter, and symbolical figures in the foreground. Flemish; first half of the 16th century. *M. Demotte.*

32. THE LAST JUDGMENT. Flemish; first half of the 16th century. *M. Demotte.*

33. THE ADORATION OF THE MAGI, the Presentation in the Temple, the Holy Family, and Christ with the Doctors in the Temple. Flemish; first half of the 16th century. *M. Demotte.*

34. THE CIRCUMCISION, and the Emperor Augustus and the Sibyl. Flemish; first half of the 16th century. *M. Demotte.*

35. FALCONRY. Franco-Flemish; early 15th century. (PLATE III.) *Musée des Arts Décoratifs, Paris.*

36. BEAR HUNTING. French; first half of the 15th century. *M. Demotte.*

37. A HUNTING PARTY. Flemish; about 1500.
M. Demotte.

38. RHETORIC. Franco-Flemish; early 16th century.
Musée des Arts Décoratifs, Paris.

39. "FRAGMENTS D'OPÉRA" (Vertumnus and Pomona). Attributed to Boucher. Beauvais; middle of the 18th century. (PLATE VI.)
M. Théodore Reinach.

40. "AMOURS DES DIEUX" (Venus and Vulcan). Beauvais; middle of the 18th century.
M. Menier.

41. PASTORALES à draperies bleues et arabesques (La Fermière). Attributed to J. B. Huet. Beauvais; second half of the 18th century. (PLATE VII.)
M. Théodore Reinach.

42–45. Four "TENTURES DES DIEUX." French; about 1700.
M. Larcade.
(42) Amphitrite. (43) Ceres. (44) Jupiter. (45) Venus.

46. LE RETOUR DE LA PÊCHE. Beauvais; middle of the 18th century.
M. Stettiner.

47. FOIRE CHINOISE. Beauvais; middle of the 18th century. (PLATE V.)
M. Stettiner.

48. LA DANSE. Beauvais; middle of the 18th century.
M. Stettiner.

49. LE DÉPART POUR LA PÊCHE. Beauvais; middle of the 18th century.
M. Stettiner.

50. "CONVOIS MILITAIRES" ("Le Choc"). After François Casanova. Beauvais; late 18th century.
M. Wildenstein.

51. "LA TENTE DE VIVANDIER." After François Casanova. Beauvais; late 18th century. (PLATE VIII.)
M. Wildenstein.

52. CARPET, knotted in woollen pile, with a pattern of feathers, birds and floral devices on a pale-green ground. English; 17th century. (PLATE XIII.)
The Countess of Portsmouth.

53. CARPET, knotted in woollen pile, with animals and floral devices on a dark-blue ground. Persian; 16th century. (PLATE XII.)
The Earl of Ilchester.

54. CARPET, knotted in silk pile on a ground woven with gold and silver thread. The pattern consists of a row of eleven niches containing floral patterns. Chinese. *Lady Cunliffe.*

55. CARPET, knotted in woollen pile, with a floral pattern on a dull crimson ground. Persian; 17th century.
R. H. Benson, Esq.

56. CARPET, knotted in woollen pile with large centre medallion and wide border filled with festoons of flowers. English; early 19th century.
The Duke of Devonshire, K.G.

57. CARPET, knotted in woollen pile. It is divided into three square panels containing large medallions and classical ornament. English (Moorfields); 1769. An inscription reads "by Thomas Moore, 1769."
The Duke of Northumberland, M.V.O.

SOUTH COURT, EAST CLOISTERS.

TAPESTRIES.

58. HERCULES, clad in the poisoned tunic of Nessus, consumes himself by fire on Mount Oeta. Flemish; early 16th century. (PLATE I.)
H.M. THE KING.

59. HISTORY OF CHARLEMAGNE. Flemish; late 15th century. *Major the Hon. J. J. Astor.*

60. "LA FAUSSE DULCINÉE." One of a set of nine tapestries representing The History of Don Quixote, woven at the Gobelins between 1768 and 1770, after designs by Charles Coypel, Belin de Fontenay and Claude Audran. Woven by Cozette; 1770.
(PLATE IX.)
The Duke of Rutland, K.G.

61. THE TONSURE. One of a set of fourteen tapestries, showing The Origin and Celebration of the Seven Sacraments. Flemish; middle of the 15th century.
Miss Enid Du Cane.

62. A KING and His Retinue. Brussels; first quarter of 16th century.
Lady Binning.

63. PAIR of tapestry panels, with figures emblematic of the Virtues and Vices. Franco-Flemish; 16th century.
Major the Hon. J. J. Astor.

64. SOLOMON and the Queen of Sheba (?). Brussels; first quarter of 16th century.
Lady Binning.

65–72. "LES TENTURES DE FRANÇOIS BOUCHER."

After designs by François Boucher, Maurice Jacques and Louis Tessier. There were several sets so named, which were woven at the Gobelins, between 1766 and 1791, and the subjects of which were taken from Classical Mythology or Tasso's poem "Aminta."
The Duke of Portland, K.G.

(65) SYLVIA set free by Amintus; and Sylvia fleeing from the wolf she has wounded. Woven by James Neilson; 1783.
(PLATE X.)

(66) LOVE reviving Amintus in the arms of Sylvia; and Sylvia curing Philis of a bee's sting with a kiss. Woven by James Neilson; 1783.

(67) THE FORTUNE-TELLER. Woven by James Neilson; 1783.

(68–71) FOUR PANELS, "Dessus de porte," with vases of flowers.

(72) CHAIRS, screens and a settee, all covered with tapestry. Woven at the Gobelins at the same time as the large hangings.

73. "THE NAKED BOYS," An Apple Gathering. Mortlake; 17th century (before 1670).
The Duke of Rutland, K.G.

74. THE DEATH OF ANANIAS. After Raphael. One of a set of "The Acts of the Apostles." Mortlake; 17th century (before 1670).
The Duke of Rutland, K.G.

75. THE SPOILING OF THE EGYPTIANS. One of a set of "The History of Moses." Brussels; 17th century.
J. Pierpont Morgan, Esq.

76. THE BLINDING OF ELYMAS THE SORCERER. After Raphael. One of a set of "The Acts of the Apostles." Mortlake; 17th century (before 1670).
The Duke of Rutland, K.G.

77. THE GATHERING OF THE MANNA. One of a set of "The History of Moses." Brussels; 17th century.
J. Pierpont Morgan, Esq.

78. MOSES AND THE ISRAELITES PRAISING GOD. One of a set of "The History of Moses." Brussels; 17th century.
J. Pierpont Morgan, Esq.

79. EUROPA AND THE BULL. One of a set of tapestries representing "The Metamorphoses of Ovid." Gobelins; first half of 18th century.
Geoffrey Darley, Esq.

CARPETS.

80. CARPET, in woollen pile, with large medallions and arabesques on a dark blue ground. Turkish; 17th century.
G. Mounsey, Esq.

81. CARPET, in woollen pile, with vermiculations in red and blue. Turcoman ("Beshire"); 19th century.
E. Hart, Esq.

82. CARPET, in woollen pile, with palmettes on a deep crimson ground, and a panelled border. Persian; 17th century. *The Duke of Buccleuch, K.T.*

83. CARPET, in woollen pile, with a floral pattern and vases on a dull crimson ground. Persian; 17th century. *Sir Isidore Spielmann, C.M.G.*

84. CARPET, in woollen pile, with a floral pattern on a crimson ground. Persian; 17th century.
R. H. Benson, Esq.

HANGINGS, EMBROIDERIES, &c.

85. HANGING consisting of four embroidered panels, each enclosing a figure (the Sciences) within an arch, appliqué work: five panels of crimson velvet with gold strap-work design, initials, shields or crest and floral details in gold, silver and coloured silks mounted on black velvet. The panels English; late 16th century. *The Duke of Devonshire, K.G.*

86. HANGING of silk embroidery. Eliezer and Rebekah at the well. Italian; 17th century.
Frank Green, Esq.

87. PALL, the centre of velvet brocade; the sides of velvet with shields of arms. 16th century; repaired in 1686. *Parish Clerks' Company.*

88, 89. COLLECTION OF GLOVES, chiefly English of the 16th to the early 19th centuries.
Robert Spence, Esq.

90. PAIR OF EMBROIDERED GLOVES. English; early 17th century. *W. A. Macknight, Esq.*

91. LINEN TUNIC, embroidered in silver-gilt thread and spangles. English; early 17th century.
Sir William Lawrence, Bart.

92. LINEN CAP, embroidered in gold thread and black silk; floral pattern. English; early 17th century.
Sir William Lawrence, Bart.

93. LINEN CAP-PIECE, embroidered in gold thread and black silk. English; early 17th century.
Sir William Lawrence, Bart.

94. LINEN CAP, embroidered in gold thread and coloured silks; flowers, birds and insects. English; late 16th or early 17th century.
Sir William Lawrence, Bart.

95. LINEN CAP, embroidered in gold thread and coloured silks; floral pattern. English; late 16th or early 17th century. *Sir William Lawrence, Bart.*

96. PANEL of embroidery in silk and gold on linen; flowers and birds. English; late 16th century.
Sir William Lawrence, Bart.

97. LINEN HANDKERCHIEF, embroidered with a floral border in red silk. English; late 16th or early 17th century. *Sir William Lawrence, Bart.*

98, 99. TWO "GARLANDS" or Head-bands of red velvet, embroidered with silver-gilt thread and coloured silks. They bear the arms and the crest of the Worshipful Company of Parish Clerks, London, and upon the lining, the initials H.W. and the date 1601. Formerly worn at the election of the Master and Wardens. *Parish Clerks' Company.*

100. BIBLE (London, 1648) and Metrical Psalms (Edinburgh, 1652) with contemporary binding embroidered with figures of Hope and Faith in silk and silver. *The Misses Urquhart.*

101–104. FOUR SQUARE PANELS of red velvet with gold and coloured silk raised embroidery; floral forms and initials and the stag tripping (Cavendish). English; late 16th century.

The Duke of Devonshire, K.G.

105–108. FOUR OCTAGONAL PANELS, embroidered in cross-stitch in colours on canvas. Each has in the centre a complete plant (gourd, clover, etc.), bearing monogram E.S. (Elizabeth, Countess of Shrewsbury, "Bess of Hardwick," 1520–1607), surrounded by a motto. English; late 16th century.

The Duke of Devonshire, K.G.

109–110. TWO EMBROIDERED PANELS of velvet originally blue, bearing simple outline foliated design in silver gilt and pale gold silk, initials E.S. (Elizabeth, Countess of Shrewsbury) on centre of one, scales on the other. English; late 16th century.

The Duke of Devonshire, K.G.

111, 112. TWO SMALL PANELS of pale brown velvet embroidered with foliate design in outline, the enclosed pattern being tinted darker.

The Duke of Devonshire, K.G.

113. BOOK. Holy Bible, 1629. *Percival Griffiths, Esq.*

114. MITRE, embroidered in coloured silks with figures of Saints and Angels. Italian; 14th century.

Major the Hon. J. J. Astor.

115. DOGE'S CAP of brocade. Venetian; 17th century.

Major the Hon. J. J. Astor.

116. VALANCE of black velvet on which original coloured cross-stitch embroidery is couched; floral sprays and conventional border. English; late 16th century (the velvet modern).

The Duke of Devonshire, K.G.

117. SCALLOPED VALANCE, similar to the above.

The Duke of Devonshire, K.G.

118. VALANCE, similar in style to No. 116, but on modern blue damask. *The Duke of Devonshire, K.G.*

119. VALANCE of original dark greenish velvet: plants and animal life embroidered in coloured silks, padded. English; late 16th century.
The Duke of Devonshire, K.G.

120. PANEL of crimson velvet, with applied pattern in silk brocade and embroidery. Coat-of-arms, surmounted by an earl's coronet and flanked by the initials E.S. (Elizabeth, Countess of Shrewsbury). English; late 16th century.
The Duke of Devonshire, K.G.

121. SQUARE PANEL of "petit-point" embroidery of astronomical subjects—astrolabe surrounded by sun, moon, rainbow and stars connected together by clouds. English; late 16th century.
The Duke of Devonshire, K.G.

"SALLE DES SOIERIES"–CENTRAL COURT.

122. SCREEN with six panels of Beauvais Tapestry, with country scenes after J. B. Oudry. Woven in 1749. *Mobilier National.*

123. FIRE-SCREEN, with panel of Tapestry. French; second half of 18th century. *M. Lehman.*

124. SCREEN, with four "Savonnerie" Panels, knotted in woollen pile. French; period of Louis XV (1715–1774). *Mobilier National.*

125. TAPESTRY PANEL. A Sibyl, after Domenichino Woven by Cozette Gobelins; 1782. *M. Larcade.*

126. TAPESTRY PANEL. Two girls seated. Beauvais; middle of 18th century. *M. Larcade.*

127. TAPESTRY PANEL. A Little Shepherdess with three Sheep. Beauvais; second half of 18th century. (PLATE XI.) *M. Guérault.*

128. TAPESTRY PANEL. Boy and Dog at play. Beauvais; second half of 18th century. (PLATE XI.) *M. Guérault.*

129. TAPESTRY PICTURE in silk and gold. St. Mary Magdalene. French; 17th century. *M. Saville Seligman.*

130. COTTON VELVET. Winged Female Figure with Swan. Painted and printed by Vauchelet et Cie, Paris, about 1810. *Mobilier National.*

131. COTTON VELVET. Cupid. Painted and printed by Vauchelet et Cie, Paris, about 1810. *Mobilier National.*

132. COTTON VELVET. Cupid testing his Arrow. Painted and printed by Vauchelet et Cie, Paris, about 1810. *Mobilier National.*

133. COTTON VELVET. Venus and Cupid. Painted and printed by Vauchelet et Cie, Paris, about 1810.
Mobilier National.

134. COTTON VELVET. A Lyre within a wreath. Painted and printed by Vauchelet et Cie, Paris, about 1810.
Mobilier National.

135. CHASUBLE of purple silk velvet; with orphreys of gold and silk embroidery representing:—(front) The Annunciation, The Nativity, The Adoration of the Magi, The Circumcision, The Assumption of the Virgin, and The Crucifixion; (back) a Tree of Jesse. English embroidery; early 14th century. (PLATE XIV.) *M. Saville Seligman.*

136. STOLE, embroidered in gold and silver thread and coloured silks on linen, with shields of arms of English families. English; early 14th century. Formerly in the collection of Lord Willoughby de Broke (Burlington Fine Arts Club, Catalogue of Exhibition of English Embroideries, 1905, Plate VII, p. 54). *M. Saville Seligman.*

137. DALMATIC of silk brocade, with four apparels embroidered in silk and gold on velvet. Each apparel has a roundel, enclosing respectively—SS. Anne and Joachim, with the Virgin, and, above, the Holy Spirit as a dove; St. James, St. Paul, and St. John the Evangelist. Spanish; 16th century. *M. Delore.*

138. CHASUBLE of red silk velvet, embroidered with silks and gold thread; orphreys of silk and gold thread embroidery, worked on the front with the Meeting of Joachim and Anna, and the Assumption of the Virgin; on the back are the Visitation, the Annunciation and the Nativity. Spanish; 16th century. *M. Delore.*

139. CHASUBLE of velvet brocade, in gold and red, with orphreys of silk and gold thread embroidery on linen. The orphreys are worked with the Crucifixion and figures of Saints and Prophets under canopies. English embroidery; early 16th century.
M. Saville Seligman.

140. CHASUBLE of crimson velvet, embroidered with silks and gold thread. The Trinity, figures of angels, fleurs-de-lys and a two-handled vase containing a lily. English; about 1500. *M. Saville Seligman.*

141. BACK OF CHASUBLE, of velvet brocade, in gold and crimson, with orphrey of silk and gold thread embroidery worked with The Nativity, within a barbed quatrefoil, The Visitation and The Annunciation. Flemish embroidery late 15th century.
M. Saville Seligman.

142. COPE of white silk, heavily embroidered in gold and silver thread and silks with floral stems, foliations and two-handled vases. On the hood, a friar with a Crucifix. Portuguese; 17th century.
M. Saville Seligman.

143. ORPHREY of a Chasuble, cross-shaped, embroidered in silks and gold thread with The Adoration of the Magi, The Circumcision, and The Annunciation. German (Westphalian); late 15th century
M. Saville Seligman.

144. ORPHREYS of embroidery, in silk and gold thread on red silk. The Virgin and Child, and Saints. Greek
M. Saville Seligman.

145. CROSS-SHAPED ORPHREY of a Chasuble, of silk and gold embroidery on linen, with the Crucifixion; SS. Peter and Paul on the arms of the Cross; the Virgin and St. John at its foot, and before the Cross St. Mary Magdalene. German (Westphalian); late 15th century. *M. Saville Seligman.*

146. STOLE of crimson velvet, embroidered with silks and gold thread; The Virgin and Child, angels swinging censers, and stars. Flemish; late 15th century. *M. Saville Seligman.*

147–149. THREE ORPHREYS, woven in silk and gold. German (Cologne); 15th century. *M. Chappée.*

150. SILK MITRE, embroidered with silks and gold thread. 17th century. *M. Chappée.*

151. SILK MITRE, embroidered with gold thread and spangles. 17th century. *M. Chappée.*

152. JACKET ("Pourpoint") of silk and gold brocade. Diaper of octagons, enclosing lions and eagles in alternation. Worn by Charles, Comte de Blois (*b.* 1319), at the Battle of Auray, in 1364, when he was mortally wounded. (PLATE XV.) *M. Chappée.*

153. BROCADE, in silk and silver thread on a gold ground, border of gold braid. Floral stems and foliations. Italian; 17th century. *M. Saville Seligman.*

154. BROCADE, woven in silk, and silver and gold thread, on a gold ground. French; second quarter of 18th century. *M. Saville Seligman.*

155. BROCADE, woven in silk and silver thread on a gold ground. Vertical bands enwreathed with garlands and bunches of flowers. French; third quarter of 18th century. *M. Saville Seligman.*

156. "VELOURS GRÉGOIRE." Holy Family. French (Lyons); late 18th or early 19th century. *M. Saville Seligman.*

157. "VELOURS GRÉGOIRE." The Virgin and Child, with St. Joseph. French (Lyons); late 18th or early 19th century. *M. Saville Seligman.*

158. "VELOURS GRÉGOIRE." A Nymph. French (Lyons); late 18th or early 19th century.
M. Saville Seligman.

159. "VELOURS GRÉGOIRE." Napoleon as General Buonaparte. French (Lyons); late 18th century.
M. Saville Seligman.

160. TRIPTYCH OF EMBROIDERY, in silk and gold thread. The Resurrection, and SS. Peter and Paul. French; 15th century. *M. Saville Seligman.*

161. EMBROIDERED PANEL, in silk and gold thread. The Adoration of the Magi. Flemish; first half of 16th century. *M. Saville Seligman.*

162. PANEL OF SILK EMBROIDERY. The Virgin with the Dead Body of Christ at the foot of the Cross. Flemish; 16th century. *M. Saville Seligman.*

163. PANEL OF SILK EMBROIDERY. The Descent from the Cross. French or Italian; 16th century.
M. Saville Seligman.

164. PANEL OF SILK EMBROIDERY on Velvet. The Marriage of the Virgin. Flemish; 15th century.
M. Saville Seligman.

165. EMBROIDERED PANEL, in silk and gold thread. St. John the Baptist. Spanish or Italian; 16th century. *M. Saville Seligman.*

166. EMBROIDERED VELVET PANEL. St. John the Evangelist, within a roundel, on a ground of floral scrolls. Spanish; 16th century.
M. Saville Seligman.

167. EMBROIDERED VELVET PANEL. St. Mark, within a roundel, on a ground of floral scrolls. Spanish; 16th century. *M. Saville Seligman.*

168. EMBROIDERED VELVET PANEL. St. Luke, within a roundel, on a ground of floral scrolls. Spanish; 16th century. *M. Saville Seligman.*

169. EMBROIDERED VELVET PANEL. St. Matthew, within a roundel, on a ground of floral scrolls. Spanish; 16th century. *M. Saville Seligman.*

170 EMBROIDERED PANEL, in silk and gold thread, with velvet border. Christ receiving SS. Philip and Nathaniel. Spanish or Italian; 16th century. *M. Saville Seligman.*

171. OVAL PORTRAIT of silk embroidery, in a setting of rococo and leaf ornament, in gold thread and tinsel; the oval is surmounted by a helmet and a royal crown. A king. Middle of 18th century. *M. Saville Seligman.*

172. OVAL PORTRAIT of silk embroidery, in a setting of rococo and leaf ornament, in gold thread and tinsel. A queen. Middle of 18th century. *M. Saville Seligman.*

173. PANEL OF SILK EMBROIDERY. A serpent at the foot of a tree; with scalloped edging of gold lace. French; late 16th century. *M. Saville Seligman.*

174. EMBROIDERED PANEL, in silk and gold thread with red bead decoration. The Garden of the Hesperides (?)*; serpents in the corners. French; 16th century. *M. Saville Seligman.*

175. BAND of blue linen, embroidered with white linen thread. Scenes from a Romance. Portuguese; about 1600. *M. Saville Seligman.*

176. LINEN BAND, partly covered with yellow silk embroidery, leaving the pattern in reserve, outlined with blue silk thread. Symmetrical pattern of foliated scroll-work terminating in dragons' heads, and enclosing Cupids; boars and dogs. Italian; 16th century. *M. Saville Seligman.*

* See note inserted in front of de luxe edition of this catalogue.

177–180. FOUR LINEN BANDS, with red silk embroidery, leaving the pattern in reserve. Scenes from the History of Moses. Italian; 16th century.
M. Saville Seligman.

181. LINEN BAND, with red silk embroidery, leaving the pattern in reserve. Scenes from the History of David. Italian; 16th century.
M. Saville Seligman.

182–184. THREE LINEN BANDS, with red silk embroidery, leaving the pattern in reserve. Scenes from the History of Joseph. Italian; 16th century.
M. Saville Seligman.

185. BOX for a Corporal, covered with gold thread embroidery on silk. The Sacred Heart enclosing the Sacred Trigram IHS, encircled by the Crown of Thorns. French; 16th century. *M. Chappée.*

186. BOX for a Corporal, covered with silk and gold thread embroidery on velvet. The Annunciation; on the reverse side, a cross *patée* from which spring floral stems. French; 15th century. From the Abbaye de Troan, near Caen. *M. Chappée.*

187. PURSE of silk tapestry, with tassels. French; Renaissance. *M. Chappée.*

188. PORTIÈRE of brocade and other silk fabrics, woven at Lyons for imperial use in the time of Napoleon I.
Mobilier National.

189. HANGING of embroidered satin, designed by Philippe de Lassale (1723–1805), and worked for the use of Queen Marie-Antoinette; silk brocade designed by the same artist, and woven at Lyons also for the queen; and other Lyonese silk fabrics, of the periods of Louis XVI and the Empire.
(PLATE XVI.) *Mobilier National.*

190. SILK BROCADES, woven at Lyons for imperial use in the time of Napoleon I. *Mobilier National.*

191. SILK BROCADES and DAMASKS, and a velvet Brocade; woven about 1812–13, for the use of the Emperor Napoleon I, the Empress Marie-Louise and the King of Rome. *Mobilier National.*

192–199. CASES containing silk fabrics woven at Lyons, chiefly for apartments occupied by the Emperor Napoleon I and his family. *Mobilier National.*

200. SAVONNERIE CARPET, woven in wool, with military emblems. Woven at Tournai. Period of the Emperor Napoleon I. *Mobilier National.*

201. MAN'S CAP, dome-shaped, embroidered purple satin. English; early 17th century. *Percival Griffiths, Esq.*

202. PAIR OF LADY'S SLIPPERS ("Mules") closely embroidered on linen. English; first half of 17th century. *Percival Griffiths, Esq.*

203. EMBROIDERED PANEL. The central medallion bears the crowned monogram of Mary, Queen of Scots (1542–1587), surrounded by roses, thistles and lilies. Second half of 16th century. (Plate XVII.) *The Duke of Devonshire, K.G.*

204. PANEL of crimson velvet, with applied pattern in silk brocade and embroidery. The initials E.S. (Elizabeth, Countess of Shrewsbury, 1520–1607). English; late 16th century. *The Duke of Devonshire, K.G.*

205. PANEL of crimson velvet, with applied pattern in silk brocade and embroidery. In the middle a stag tripping (the Hardwick crest), surrounded by floral forms. English; late 16th century. *The Duke of Devonshire, K.G.*

206–209. FOUR PANELS of embroidered velvet, originally blue. The initials E.S. (Elizabeth, Countess of Shrewsbury, 1520–1607), the date 1590, a pair of scales, and an astrolabe, with foliated design in outline. English; late 16th century.

The Duke of Devonshire, K.G.

210. TAPESTRY. Fishing (Spring). After Teniers. Flemish; late 17th century.

The Earl of Crawford and Balcarres.

211. TAPESTRY. The Pasture (Summer). After Teniers. Flemish; late 17th century.

The Earl of Crawford and Balcarres.

212. TAPESTRY. Hunting (Autumn). After Teniers. Flemish; late 17th century.

The Earl of Crawford and Balcarres.

213. TAPESTRY. Pig killing (Winter). After Teniers. Flemish; late 17th century.

The Earl of Crawford and Balcarres.

214. TAPESTRY. Fishing. Woven by J. van der Borght. Brussels; late 17th century.

The Earl of Crawford and Balcarres.

215. TAPESTRY. Fish market. Woven by J. van der Borght. Brussels; late 17th century.

The Earl of Crawford and Balcarres.

216. TAPESTRY. The Vintage. Woven by J. van der Borght. Brussels; late 17th century.

The Earl of Crawford and Balcarres.

217–219. THE RHEIMS TAPESTRIES.

THE series of tapestries of the Life of the Virgin belonging to Rheims Cathedral are among the most famous in the world. Their association with the church in which the French kings for a period of ten centuries were crowned—the Westminster Abbey of France—gives them an unusual claim to attention

This interest has been deepened in our own day by those tragical sufferings of cathedral and city which are a matter of recent history. But their appeal is not merely a sentimental one. Although begun some ten years after the opening of the 16th century, and not finished for more than twenty years after that, they may yet be placed among the great sets of medieval tapestries. Whether studied from the point of view of conception, design or colour, they betray none of the insincerity which at times marks the early renaissance art of the north.

The donor was Robert de Lenoncourt, elected archbishop of Rheims in 1509. The set was presumably begun shortly after that event, and one of the panels bears the date 1531—the year before the archbishop's death. The history of the Patron Saint of the cathedral was chosen for representation. Fourteen panels, out of seventeen originally, have come down to modern days. Their abnormal height, exceeding 17 feet, is explained by the vast dimensions of the cathedral in which they were destined to be hung. The simple colouring and pleasant straightforward design, gives them a wonderful freshness and charm.

Records of their place of origin are not now to be traced, but they may be ascribed with confidence to the Flemish district bordering the territories of Northern France; Tournai has been suggested.

During the war the tapestries were removed to Toulouse for security.

The three panels which by an act of extraordinary generosity are now placed on public view in London are the 6th, the 12th and the 13th of the series, representing the "Virgin in the Temple; her perfections," the Adoration of the Magi (*Frontispiece*), and the Presentation of Christ in the Temple.

The Cathedral of Rheims.

220. Silk Ribbon. Stuart relic. "The glorious at last triumphant Prince Charles."

The Misses Urquhart.

221. "The Holy Bible," 1699. In embroidered binding.

Percival Griffiths, Esq.

222. Book, "Reliquiæ Sacræ Carolinæ." 1651. In embroidered binding. *Percival Griffiths, Esq.*

223. Book, "The Holy Bible," 1660. The painted fore-edge dated 1662. In embroidered binding with portraits of King Charles II and Catherine of Braganza. There is a velvet carrying bag of Royal Tartan. *Percival Griffiths, Esq.*

224. Book, "The whole Book of Psalms." 1643. In embroidered binding. *Percival Griffiths, Esq.*

225. Book, "The Third Part of the Bible." 1614. In embroidered binding. *Percival Griffiths, Esq.*

226. Book, "The Holy Bible." 1638. In embroidered binding with the Adoration of the Magi.

Percival Griffiths, Esq.

227. Book, "Supplications of Saints: A Book of Prayers and Praises." 1630. In embroidered binding.

Percival Griffiths, Esq.

228. Book, "The whole Book of David's Psalms." 1635. In embroidered binding.

Percival Griffiths, Esq.

229. Note-book, with embroidered binding and engraved silver clasps. English; early 17th century.

F. A. Rawlence, Esq.

230. Mat, woollen-pile. Asia Minor; 17th century.

G. Mounsey, Esq.

231. Coverlet. Portuguese (probably embroidered in the East); early 17th century. *Lady Jekyll, D.B E.*

232. RUG, woollen-pile. Indo-Persian; early 17th century. *G. Mounsey, Esq.*

233. COVER of velvet brocade. Turkish; 16th century. *G. Mounsey, Esq.*

234. CARPET, woollen-pile. Turkish; 16th or 17th century. *G. Mounsey, Esq.*

235. HANGING, silk, embroidered with chenille. Spanish or Portuguese; about 1700. *Lady Horner, O.B.E.*

236-241. VELVET BROCADES. Turkish; 16th century *G. Mounsey, Esq.*

242-244. PANELS, tapestry-woven. Gobelins; second half of 18th century. *The Duke of Portland, K.G.*

245. TAPESTRY RUG, woven at Aubusson in 1833. *The Duke of Portland, K.G.*

The French furniture and screens shown in the exhibition are lent by the Duke of Abercorn, the Duke of Buccleuch, K.T., the Earl of Crawford and Balcarres, the Viscountess Harcourt, the Earl of Jersey, the Duke of Portland, K.G., the Duke of Westminster, Sir Isidore Spielmann, C.M.G., and L. Lowenstein, Esq. A few examples are the property of the Museum.

VICTORIA AND ALBERT MUSEUM LIBRARY

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HIS MAJESTY THE KING.

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MOBILIER NATIONAL.

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THE DUKE OF DEVONSHIRE, K.G.

No. 58. TAPESTRY. Death of Hercules on Mount Oeta. H.M. THE KING.

Copyright of His Majesty The King.

PLATE II.

No. 3. TAPESTRY. "Une Danse des Nymphes."
MOBILIER NATIONAL

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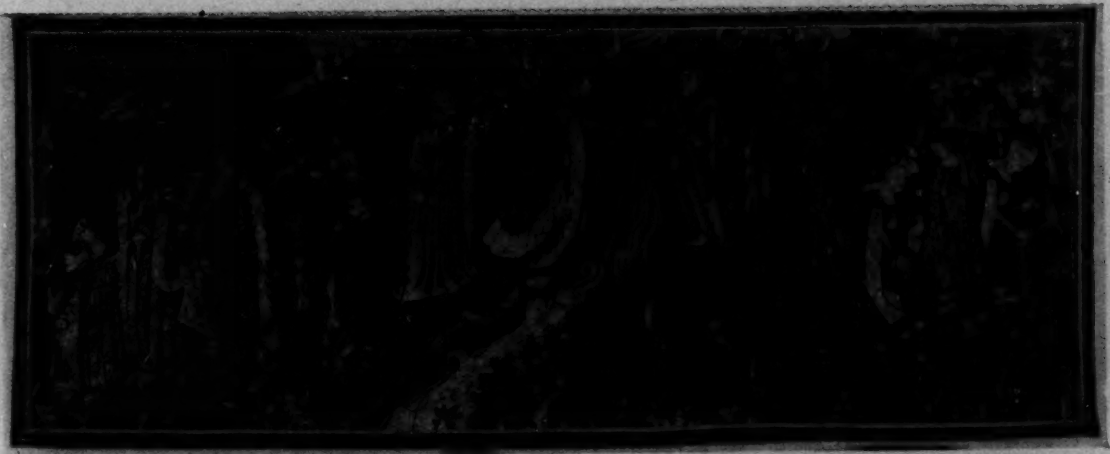

No. 35. TAPESTRY. Falconry. MUSÉE DES ARTS DÉCORATIFS.

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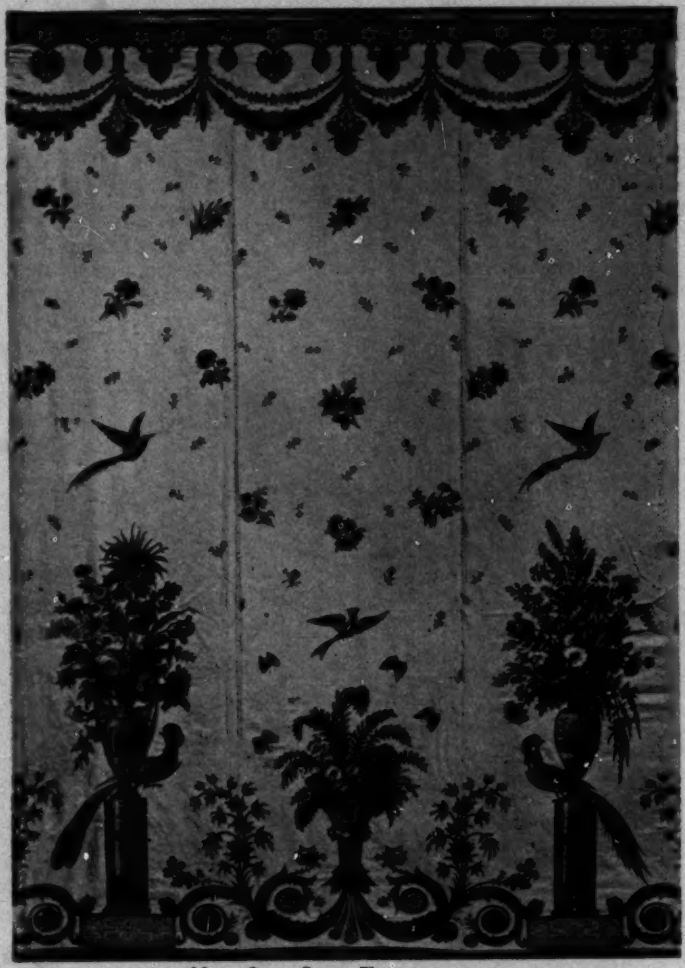
M. SAVILLE SELIGMAN.

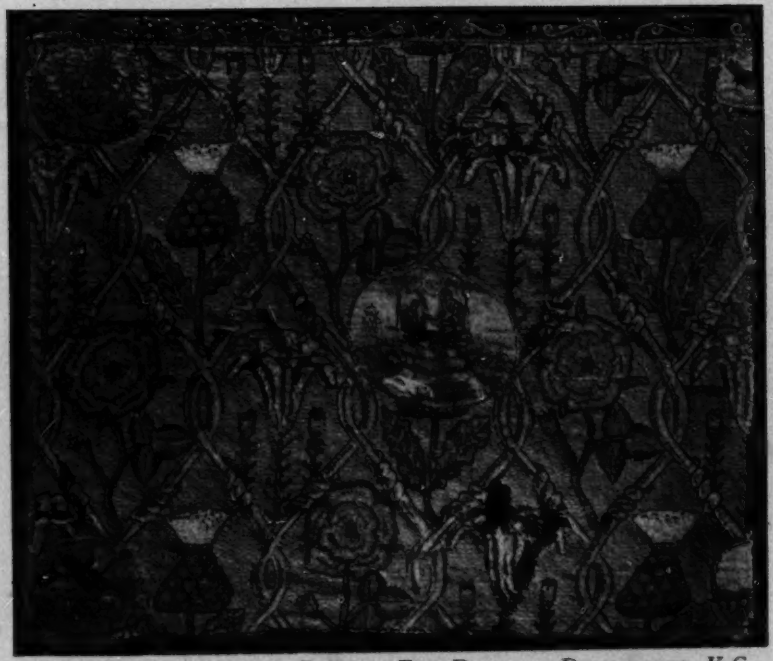
ROYAL ONTARIO MUSEUM LIBRARY

No. 152. BROCADE JACKET ("Pourpoint").
M. CHAPPÉE

PLATE XVI.



No. 189. SILK EMBROIDERY.
MOBILIER NATIONAL.



No. 203. Embroidered Panel. The Duke of Devonshire, K.G.

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